NEF

Ted and Marlene are leaving Sapporo--

TRAM PARTY!

Monday, 25 March

2 hours.

Leaves 6:30 pm sharp. (Mitsukoshi Intersection)

1000 yen contribution requested

TRANSPUBLISHING

CAN IT HELP SOLVE THE COPYRIGHT PROBLEM?

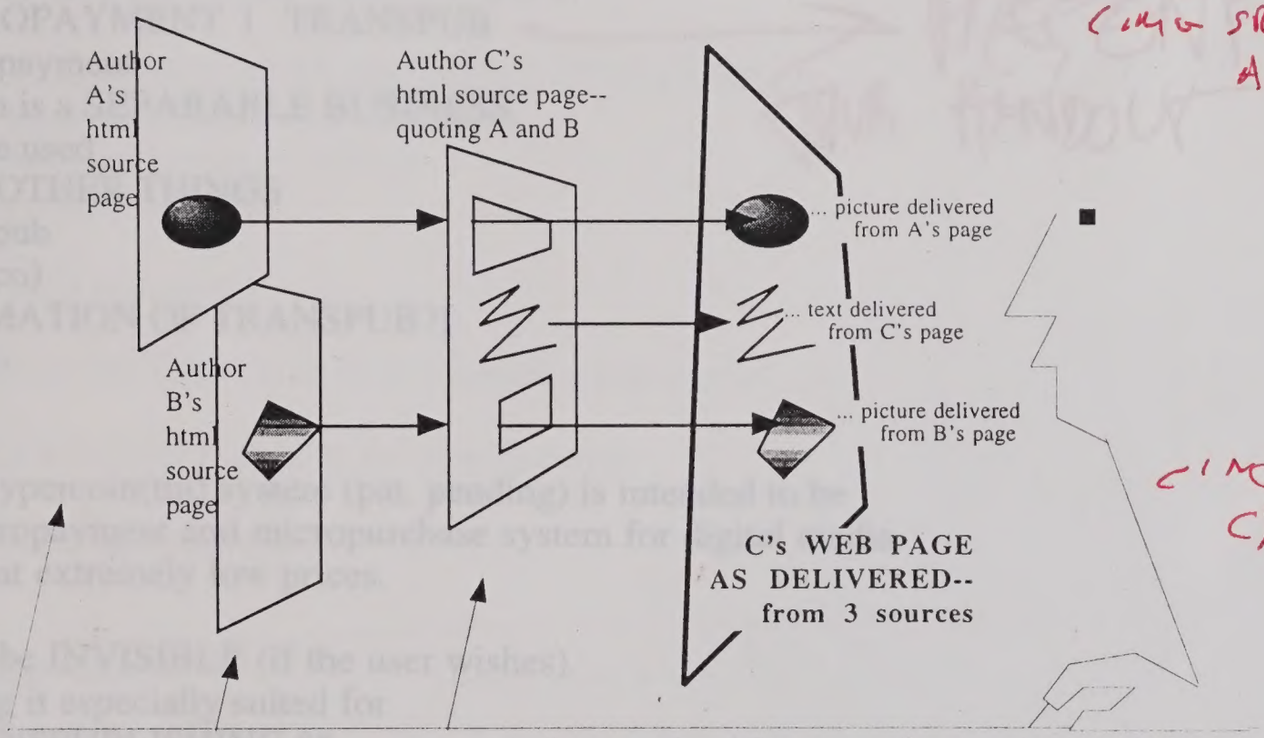
The copyright system creates a conflict between two desirable ideas.

(1) Authors, artists and publishers want praise and profit for their writings, pictures and other creative work.

But (2) the public wants to be able to re-use copyrighted materials in ways that they find beneficial and appropriate.

TRANSPUBLISHING is a possible Win-Win solution that combines both desirable features: contents may be freely re-used and republished in new arrangements by anyone, while the authors and publishers receive credit (and possibly money). It only works on computer networks (like the Internet).

In transpublishing, an electronic document quotes from another electronic document by pointing at the part to be quoted. Each quotation is delivered to the user from its original (or some equivalent, owned by its originator). This means that the user's payment for that part (if there is any payment) goes to the originator.



By user's choice of C's page, user automatically pays A, B and C a very small amount for their pieces.

TRANSCOPYRIGHT is a new legal arrangement, a form of permission allowing people to re-use material in this way on the network. "Trans©" is a compact way of saying, "I permit you to re-use this material in some new context, if it is always delivered from where I say." This allows the material to be re-used in new contexts with credit and payment to the originator.

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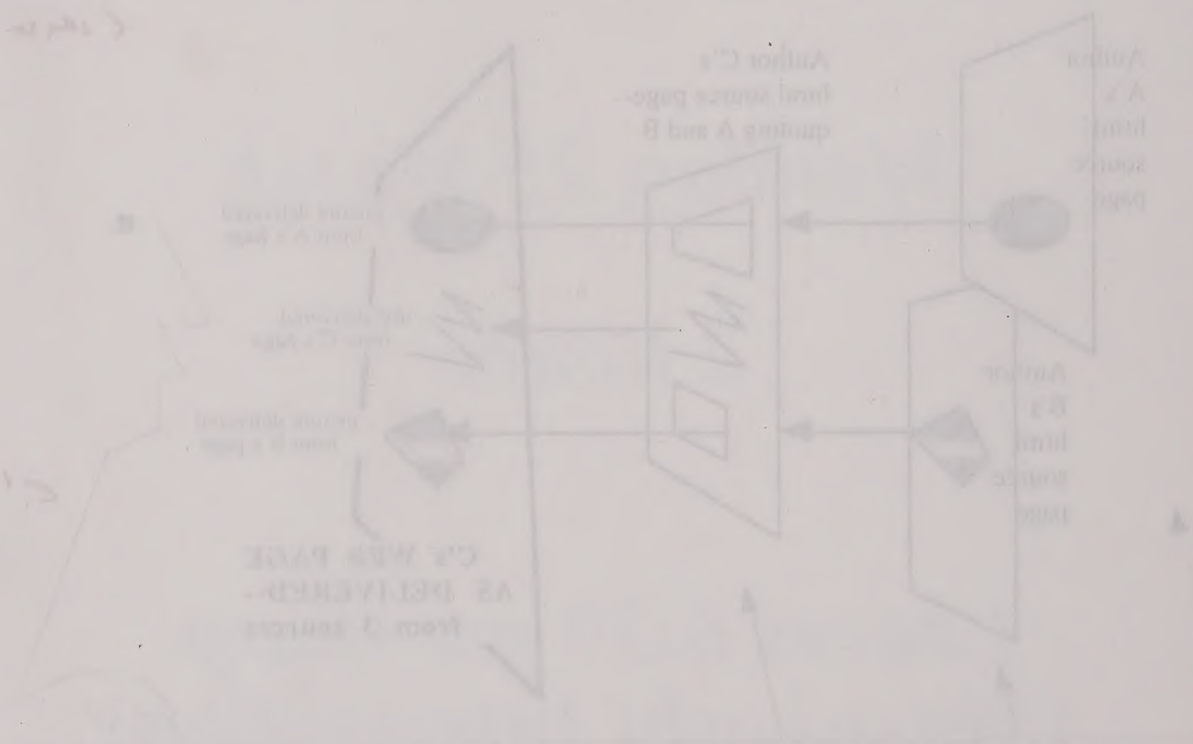

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hcoin.new.script.d3

1

[RED: from hcoin.new.demo.d2. Black: new.]
97.06.30

= = = = = = = = = (STARTING WITH TONIGHT'S GUEST HOUSE MEETING)

= = = = = = = = = MTG A & MJ AT G.HOZ, 97.06.30

Marlene surprises us with a WONDERFUL INTRO

MARLENE'S NEW INTRODUCTION
1 TRANSPUB
Clarify Re-Use
Copyright
Enable everyone to publish
- - - - -
[from Sunday discussion at oconomiyaki]
MICROPAYMENT | TRANSPUB → PRESENT YOUR HANDOUT
Micropayment
(which is a SEPARABLE BUSINESS,
can be used
FOR OTHER THINGS
Transpub
(transco)
[ANIMATION OF TRANSPUB?]
- - - - -

The Hypercoin(tm) system (pat. pending) is intended to be
a micropayment and micropurchase system for digital media
even at extremely low prices.

It can be INVISIBLE (if the user wishes).
making it especially suited for
• TRANSPUBLISHING **
(purchase of individiaul quotations and page components from different suppliers).

• MANY-TO-MANY WEB PUBLISHING--
the offering of media materials by millions of people.
OTHER SYSTEMS assume that "Merchants" are different
from EVERYBODY ELSE!

bcoin.new.script.d3

[RED: from bcoin.new.demo.d2. Black: new.]
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- - -
For this many-to-many system
LOW COST

This means a payment system
which goes superfine

Others say "micropayment" for $.25
We say "micropayment for $.0000001
- - -

We will now demonstrate our micropayment

(Andrew: Fire Up)

CONVENTIONAL MODEL.
MOST PEOPLE THINK CONTENT WILL BE SOLD ON THE NET
WITH USER ACKNOWLEDGMENT

• [show 'amount behind coin']

• SHOW THE ACKNOWLEDGMENT OF PURCHASE:
In the usual plan, the user must verify
each purchase before it is made.
Our system allows that.

(Click on a reference)
- - - ->
The object you have clicked on requires a payment of .02.

OTHERWISE USE 'BACK on your browser.'

* I'll make this purchase

< - - - - -
Web page arrives

- - - - - - - - - - - - - - - -

BUT the real strength for Tpub
is EXTREMELY SMALL PAYMENTS.
This requires a DIFFERENT MODEL OF PAYMENT.

PHONE ANALOGY.

Digitized by the Internet Archive
in 2025

https://archive.org/details/tramparty00tedn

3

If you make a call from your home phone, you are purchasing
WITHOUT DIRECT VISIBLE ACKNOWLEDGMENT.
If you stay on the line on a telephone call, YOU'RE PURCHASING SERVICE

SEEING THE ACTUAL PURCHASE IS NOT THE ONLY WAY
- - -
We propose a system FOR BUYING CONTENT
where you can pay automatically without seeing--

• Demonstrate: Set the Threshold

- - - -

• Demonstrate: See the Balance

- - -

EASY FOR BEGINNERS
(nothing to buy, no plug-ins)

Click - - - >
WELCOME TO THE HYPERCOIN SYSTEM

IF YOU ALREADY HAVE AN ACCOUNT, CLICK HERE
- - -
NOW PURCHASE OF PICTURE

- - -
PURCHASE OF COMPOUND PAGE

YOU NOTICED = NO REQUEST FOR USER CONFIRMATION

- - -
Our competition is the Netscape-Wallet, which has USER-ACKNOWLEDGED PURCH.

THRESHOLD ... NOW LET'S DEMONSTRATE ACCT STYLE
WE'LL MAKE IT FASTER BY SHOWING THE RUNNING BALANCE

(SOLD PAGE)
WHAT happened?

We're not sure you

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A Memlet of John Whitney

What a shock. I was expecting to see John here today, in Japan, right NOW (the beginning of October 1995). We practically had the beer on ice. The gathering autumn now seems much bleaker without him.

Just a few days ago John and I talked about the new coat and boots he had bought for the Hokkaido winter; I see him standing on the sidewalk, laughing in the falling snow with snowflakes in his beard. That is my last memory of him, though it happened only in our minds, together.

He was the founder of computer graphics. He just said modestly, "ONE of the founders of computer graphics," but who else was controlling cameras by computer in 1949? (It is great to know that his sons, of whom he was so proud, are carrying on the tradition.) And he was ONE of the founders of computer music, and certainly the first to do them together. (Not many even today do what he did: the music and the animation both.)

It's ironic that such a straightforward, uncrazy fellow should have had a hand in one of the most Psychedelic sequences ever filmed, but he invented the slit-scanner that did the Trip sequence in "2001," and who can forget it, though such effects are commonplace now?

I have no recollection of where we met, except that it must have been in the early seventies. (My god, was it twenty years ago? So now I'm his age when we met.) Wherever it was, I loved him immediately for his enthusiasm and warmth and energy. But he loved EVERYBODY he met, I think. He was so eager to meet everybody. And always so eager to learn. It was a pleasure to tell him things. To express astonishment he would say things like "Gosh!" and "Golly!" and "Well, well!"

I remember a long phone conversation with him in the seventies, long distance from Chicago, as personal computing was just beginning. I called to tell him how important personal computing was going to be, which few believed. Gosh golly, he really listened, and well, well, he really understood. In that call he asked me my advice (one of the few who ever did), and I recall giving him advice in profusion. I had the impression either that he took it, or deeply benefited somehow; but perhaps it was just his great gentlemanliness that made it seem so. He was a gentleman and a gentle man, a Sensitive New Age Guy long before it became fashionable.

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The beautiful Whitney home in Pacific Palisades was hacienda style, sunny and tiled and open. When John and his wife Jackie welcomed me, their conversation and enthusiasm would lift my heart.

But not last fall. When we visited the house in Pacific Palisades before we left for Japan, my lady Marlene and I saw John's worry, and went away concerned.

After Jackie's passing, earlier this year, I wondered if we could do anything to raise John's spirits. Then I got the mad idea that it might cheer John to sweep him into a totally new surrounding-- and here at Hokkaido University, there just happened to be another opening like the one I was getting! What could be a cheerier, wackier idea? After getting informal approval (which came with uncharacteristic swiftness for Japan), I called and left the invitation on his answering machine. He returned a characteristically delighted message of acceptance.

Everybody at the university scrambled to clinch him the job. But the final confirmation had to grind through Japan's Ministry of Education. In Japan, whatever the local enthusiasms, the actions of the central government can seem slow and uncertain. John and I conferred on the phone every few days. He would fret about the opaque news, and I (being slightly further along in the process) would tell him that such news was standard and everything was on track.

We were becoming Japanese civil servants together, Egad. Which meant a lot of paperwork. As part of the most documentation-intensive government on earth, Hokkaido University required us to submit not only the usual certificates of graduation, but certificates from EVERY PAST EMPLOYER. (In the States they don't even need that for top security clearance.) Of my own seventeen past employments and shall-we-say consulting periods, fewer than half involved companies that still existed or remembered my name; getting by without those certificates meant a lot of phone calls and affidavits. Whereas in this respect John, eighteen years my senior, had it easy, with only two past employers, those great record-keepers IBM and UCLA.

But John's educational records were another problem. During his senior year in high school, in the thirties, his very high school building itself fell down in an earthquake (this was L.A.), and they completed the year in tents. He still resented this inconsiderate act of the planet as having greatly disrupted his

education. And in 1995 we could still feel that earthquake: the records were missing! (Not many from that class had lately needed to prove their graduation.) Finally the greater L.A. school system found his records wherever they had shaken to, and his authenticity was deemed satisfactory by the mysterious deemers here.

It could have been much easier. All they needed to do was look at his movies.

The epiphanies of motion and sound that spin and boom from John Whitney's beautiful films will touch people's depths for generations to come. Like aboriginal instruments and like intricately synchronized machinery, they speak not just to our minds, but to a part of us beyond the mind and beneath our selves, elemental and yet usually shielded from the touch of thought or art. This unassuming man had an Other Self, in his art, of astonishing audacity and power.

As a pioneer, as a seer, and as an artist, John Whitney will always be with us. But everyone who knew him will remember him first as a dear friend.

HOzone
HO earlier ----------
I am personally very sad to lose John Whitney.
We practically had the beer and sake on ice.
I know I liked him enormously and immediately.
as a learner, an enthusiast,
So was his eagerness to learn, trait often missing even in the young

I was at the Whitney home several times, experiencing the wonderful hospitality of John and his wonderful wife Jackie.

We were amused by the story of the earthquake that disrupted his highschool studies.
Now in 1995 the records were missing-- because of the earthquake sixty years ago!
So I'm now the age he was when we met.
He was full of love for people he met and always eager to learn.
After an amazingly quick informal approval
John and I were going to be Japanese civil servants together
As a part of the government, perhaps the most documentation-intensive government on earth, Hokkaido University
except maybe for nuclear security clearance.

HO d12 ----------

Well Darn!
So how old I am now is where he was when we met.

I think I first heard of him when I was standing in line at a copy center in New York around 1968. I told someone I was working on computer animation, and she said approximately, "Oh, like John Whitney? He started it all." My heart sank to hear of yet another competitor. I knew some of the people in the field, like Ken Knowlton and Ivan Sutherland, but I had not heard of John Whitney.

Or had I? There was a DATAMATION cover from one of the IBM films that he did with that Larry Cuba, it might have been sooner, of cubes tumbling in perspective-- one of the first computer animations. That might have been sooner. So he was on the fringe of my consciousness from the early days.

will mean something to people for generations to come.

He was officially my colleague, but t
To me John was not so much a colleague as a dear personal friend.

a Sensitive New Age Guy from an earlier age.

HO d14 ----------

So my age now was his when we met.

So everybody at the university scrambled to clinch him the job.

John and I were becoming Japanese civil servants together (egad). This

No way could that be imaginable in the States, except maybe for top security clearance.

they speak to a layer beneath the mind and beneath the skin.

John Whitney was wonderful as a pioneer and as a seer, and as a friend; and he will remain with us as all three. For those of us who knew him, the pioneer-seer stuff was abstract; the sweet and cheery friend is the memory.

HO d15 ----------
beneath our selves, way inside us.

hoping he would understand the spirit in which it was intended.

HO d17 ----------
certainly THE founder of both together
such a plain, straightforward, uncrazy fellow
should be culpable for one of the most Psychedelic sequences
Marlene and I saw Jackie's illness and John's worry
elemental and yet usually untouched

HO d17 ----------
their conversation and enthusiasm always lifted my spirits

HO d18 ----------

He was one of the few people who ever asked my advice

Everything Is Everything

WHAT WE SAVE, WHAT WE REMEMBER ARE LARGELYACCIDENTAL.
The Sphinx, the Bible are accidental survivors.
Euripides' plays, I have heard, may have survived the destruction of the Library of Alexandria by sheer accident.

There are no divisions among subjects.
Yes, how to cook fish and how to survive in the jungle by eating insects are separate subjects.
But every poem is about more than what is explicitly mentioned;
every story is usually about more than what is explicitly said;
every holy book is about everything;
every question is usually about more than the explicit subject, as it calls into question its entire context and paradigm.

RELIGION
ACCIDENTS OF RELIGION
At least SOME of the Holy accounts are wrong
Anything could have been the kernel--
• Brian • Discordia • Haile Selassie (Rasta) • So many cults that didn't make it • Zoroastrianism (Parsis) • Mazda

PHILOSOPHY
• Everything is in a grain of sand
• You can see everything in a goldfish
• "It's all in Aristotle"
• "It's all in the Bible"

LITERATURE
EVERYTHING IS ABOUT EVERYTHING
• The Bible is about everything • Shakespeare is about everything • The New

Everything Is Everything

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LITERATURE
EVERYTHING IS ABOUT EVERYTHING
• The Bible is about everything • Shakespeare is about everything • The New

Yorker is about everything • College is about everything

HISTORY

ACCIDENTS OF HISTORY

The few things that are documented in history are a mirror and replay of everything that came before and everything that will happen in the future.

• cruelty • oppression • memories of a people • love • betrayal • atrocity • conquest and eventual capitulation • rebellion • bravery • heroism • cowardice • discretion

THE LONG VIEW

Human nature does not change • greed • temptation • the same things over and over • technology just gives us new weapons, new longings • toys and distractions change forever

ALL OF THE PEOPLE ALL OF THE TIME

Everyone wants to believe it will be okay. Everyone wants to believe some of their politicians are decent. Everyone wants to believe the future will be better.

swDirector.txt

The Software Director

Prelminata- - -

The film director unifies the effects toward an intended unified effect.

The film director is not necessarily a programmer.

The film director understands, however, what the tradeoffs and possibilities are.

The film director keeps the desired idea in mind,
then selects (often trying different possibilities)
those paths which will create this overall idea.

The software director- - -

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The film director does not necessarily--
- act
- dance
- play the violin
- sew
- work with electricity

The Software Director

Preliminaries - - -

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those paths which will create this overall idea.

The film director does not necessarily--
* act
* dance
* play the violin
* sew
* work with electricity

• handle the camera
BUT
he provides guidance for those who DO
• act
• dance
• play the violin
• sew
• work with electricity
• handle the camera
And he knows how to integrate these separate activities into an intended final effect.

Example.
A film director can figure how best to make three actors look like thirty--
possibilities include
•• many angles of the same scene, with the same three people differently dressed
•• trick compositing to put people repeatedly in the scene
A film director can figure how best to make
• three violins sound like thirty; possibilities include
• overdubbing multiple tracks
• use of reverb
• use of sampling
A film director can find a way to make three horses look like thirty--
• different camera angles
• fast cutting
• multiple compositing
A film director can find a way to make a 13-year old actor look like thirty--
• makeup
• lighting
• artificially lowered voice
• posture
• camera angle

The software director can figure different ways to affect the user experience--
• sound

• fast interaction
• good visualizations

However, just as the most important aspect of a film is the script, the most important aspect of software is the conceptual structure.
So reworking the conceptual structure to be what is wanted is crucial.
And here, abstract properties of ideas are vital, especially--
• vividness
• consistency
• simplicity
• elegance (not the same as simplicity; note the "clipboard")

Aspects of the conceptual structure must be continually developed and reexamined. T

And given the conceptual structure,
• how to show that conceptual structure vividly and simply always.

•

CREATIVE CONTROL

The false belief that interactive systems are a form of technology
has led to the kind of decision-making that is done in research groups
and engineering teams.
Compounded by clueless marketing and management, but they aren't the real problem
.
This is why software is so bad.

In video games they now have separate deigners and programmers, since big teams a
re necessary

SOME INDIVIDUALS HAVE THE TALENT AND ABILITY TO DO BOTH
- Dave Levine, Ballblazer
- Dave Theurer, Tempest
- guy who did Pac-Man
- Stallman, Emacs

Dubious:
- guy who did NT
- guy who did Word

The only real software director that I know of is Steve Jobs.

CONCEPTUAL STRUCTURE AND FEEL, integrated together
The ability to handle abstract structure--
and the RIGHT TO MAKE DECISIONS

It's not that my father was a movie director,
since I got my views elsewhere and before he entered that field.

The point is that

•

IMcourseXtlRedux
~~(d1~~
97.11.30

12

To Ted Nelson home page

Information Media:
Some Principal Thoughts of the Course

There are several main thoughts in this course.

1.

INFORMATION MEDIA

are systems for creating WORKS.
A work has a point of view.
Depending on the medium, the creator (or group of creators) have different kinds and degrees of artistic freedom, freedom of speech, creative control.
"Literature" is the stored works of the human race.

This does not change in the electronic era. However, fewer of the works can be stored or re-created later, because of the rapidly-changing format wars and distribution wars.

2.

SOCIETY IS EVER-CHANGING.

The human species is the only species whose forms of adaptation are constantly changing. Rats, pigs, earthworms don't change much, they simply move their old patterns to new environments. Very little of their behavior is learned.

The changes in human society may be thought of as media-based. At the beginning of this century, the most primitive people in the world had no writing and had never seen a vehicle; the least primitive tribes (Europeans and Japanese) used printing press, telephone, telegraph and phonograph.

Now almost every language has a written alphabet (due mostly to the efforts of Bible-translating Christian missionaries); in almost every culture now they have radio; people who were primitive only thirty years ago now have TV, cassette players and CDs.

Now the least primitive people (Americans, Europeans and Japanese) have CNN worldwide news TV, MTV, cellular phones, personal computers, CD-ROMs, Internet, World Wide Web, public relations. We also have family systems that are changing and losing most of their previous functions.

BUT HUMAN HISTORY HAS HAD MANY

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TIMES OF EXTRAORDINARY CHANGE.

Each of the following spread across the world in a revolutionary fashion:

writing
print
telegraph
telephone
radio
phonograph
movies
TV
Internet
World Wide Web

Each of these has changed the world. But so did--

Distilled Liquor
Sugar
Cannons (which completely changed both war and nations)
Navigation across the open sea
Steam engines in factories
Railroads (steam engines pulling other stuff)
Automobiles
Airplanes
Bombing
Machine Guns
Pistols with Interchangeable Parts

Practically every era has seen some astonishing new situation, and ambitious people rushing to take advantage of it.

3.
DEEPER EARLIER MEDIA
which are still fundamentally the same:
A. language
B. genes

A. LANGUAGE.
Of course language changes: the meanings are different, but all human societies still use spoken words. (Clearly the use of language is genetically inherited by humans, though which language you learn is not. In order to adapt, we had to have changeable languages-- unlike any other animals.)

Language is always political.

The difference between a language and a dialect: "a language is a dialect with an army." In other words,

TIMES OF EXTRAORDINARY CHANGE.

Each of the following spread across the world in a revolutionary fashion:

writing
print
telegraph
telephone
radio
phonograph
movies
TV
Internet
World Wide Web

Each of these has changed the world. But so did--

Distilled Liquor
Sugar
Cannons (which completely changed both war and nations)
Navigation across the open sea
Steam engines in factories
Railroads (steam engines pulling other stuff)
Automobiles
Airplanes
Bombing
Machine Guns
Pistols with Interchangeable Parts

Practically every era has seen some astonishing new situation, and ambitious people rushing to take advantage of it.

3.
DEEPER EARLIER MEDIA
which are still fundamentally the same:
A. language
B. genes

A. LANGUAGE.
Of course language changes; the meanings are different, but all human societies still use spoken words. (Clearly the use of language is genetically inherited by humans, though which language you learn is not. In order to adapt, we had to have changeable languages-- unlike any other animals.)

Language is always political.

The difference between a language and a dialect: "a language is a dialect with an army." In other words,

the king and the educated classes get to say which dialect of a language is "correct." All the other dialects are then considered inferior. This is very much true in European languages like English and French.

In this century there have been several interesting experiences with politically-created languages--

Finnish was practically created out of obscure dialects in the 1890s, especially with the enthusiasm of Finnish intellectuals like Sibelius and Saarinen. This then became the principal spoken language of Finland, where Swedish had previously been the official language.

The Norwegian language only broke off from the Danish language in 1810, and was still extremely close to it. However, Norway created a second language out of its country dialects in the late 1940s. This is called "lansmal," the language of the land, and has been a political issue ever since.

The Hebrew language was only known by scholars (especially religious scholars) until the founding of the state of Israel in 1948. However, it has quickly become a full spoken language again.

GENES.

The existence of genes has always been known, but how they worked was suddenly understood in the 1960s with the discovery of DNA. Since that time scientists have been filling in the details.

The extraordinary realization by Charles Darwin (popularized by T.H.Huxley) that living species are in a process of constant change has been extended recently by Edward O. Wilson's theory of sociobiology (the theory is expressed in Wilson's book *Sociobiology*, but has been best popularized by Richard Dawkins in his book *The Selfish Gene* and extended by Robert Trivers in *Behavior Evolution*).

According to this theory, the real unit of evolution is the gene; each species is a bunch of cooperating genes, and each of us is a selection from this pool of genes. There is an exact set of payoffs called the Gene Benefit Calculus, and creatures behave very much as if they are trying to optimize their payoff on this calculus. For instance:

- The effort expended on your relatives diminishes for those who share fewer genes (this is true for insects as well as for people)
- Genetic strategies of male and female mammals (including people) are very different: the male can get extra genetic payoff from spreading his genes widely, while the female must carefully protect the few babies she can have.
- Creatures are always inventing new genetic strategies: for instance, the "sneak male" flounder. While most flounders lie on the bottom of the sea and stop swimming, a small minority of males have a gene which makes them act like ordinary fish. But when a pair of flat flounders are about to mate, the sneak male rushes through and leaves sperm in the water, thus arranging for the continuation of that gene.
- The number of left-handed people, short people, etc., tends to balance toward the optimum proportion for genetic benefit.

X.
ARTIFICIAL LIFE

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X.

ARTIFICIAL LIFE

Karl Sims
Whatzisname

X.
FANTASY AND FUTURE MEDIA
orgasmotron (Woody Allen's "Sleeper")
experience recorder (XXX)
telepathic conflict (as in "XXX")

X.
SURVEILLANCE WORLD
Whether we like it or not, in the future we will probably be watched continuously by governments and employers

Prisoners at home can now be tracked if they leave their homes (USA)-- radio transmitter or GPS

Singapore is experimenting with identification chips implanted under dogs' skin-- some people think they may do this with humans

The Internet can be "sniffed" by anyone

The cost of surveillance has gone down

One fifth of the German Democratic Republic were spies. (Although this did not save the government when they wanted to tear down the Berlin wall and reunite with West Germany.)

The head of the spies for the German Democratic Republic, XXX, says that some eighty different intelligence organizations were operating in Berlin during the sixties and seventies.

The "Cypherpunks" in the USA are trying to establish encryption as a right for everyone. However, it is not certain that this encryption can stop the NSA.

X.
THE CONSTRUCT LOGIC OF MEDIA

Every medium has a different structure

Broadcast and education have a season and a time-slot

The educational system has a complicated system of rating (partly from the central government, partly under control of individual teachers)

Books are controlled by publishers

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Every medium has a different structure

Broadcast and education have a season and a time-slot

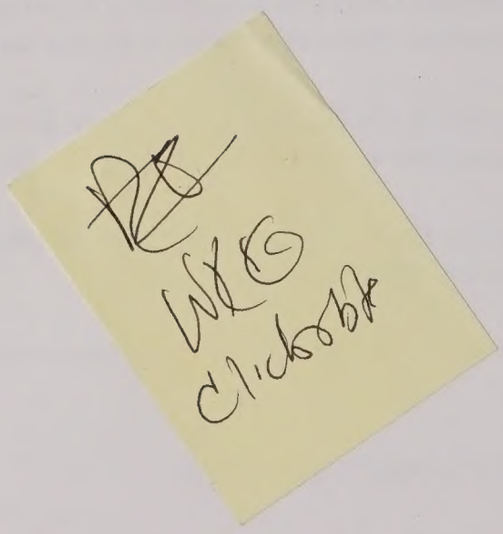
The educational system has a complicated system of rating (partly from the central government, partly under control of individual teachers)

Books are controlled by publishers

Symphonies are completely controlled by their composers-- (but you can't get them published)

Jazz is a complex social system of handoff and respect

VIRTUALITY is the seeming of a medium-- the conceptual structure and feel

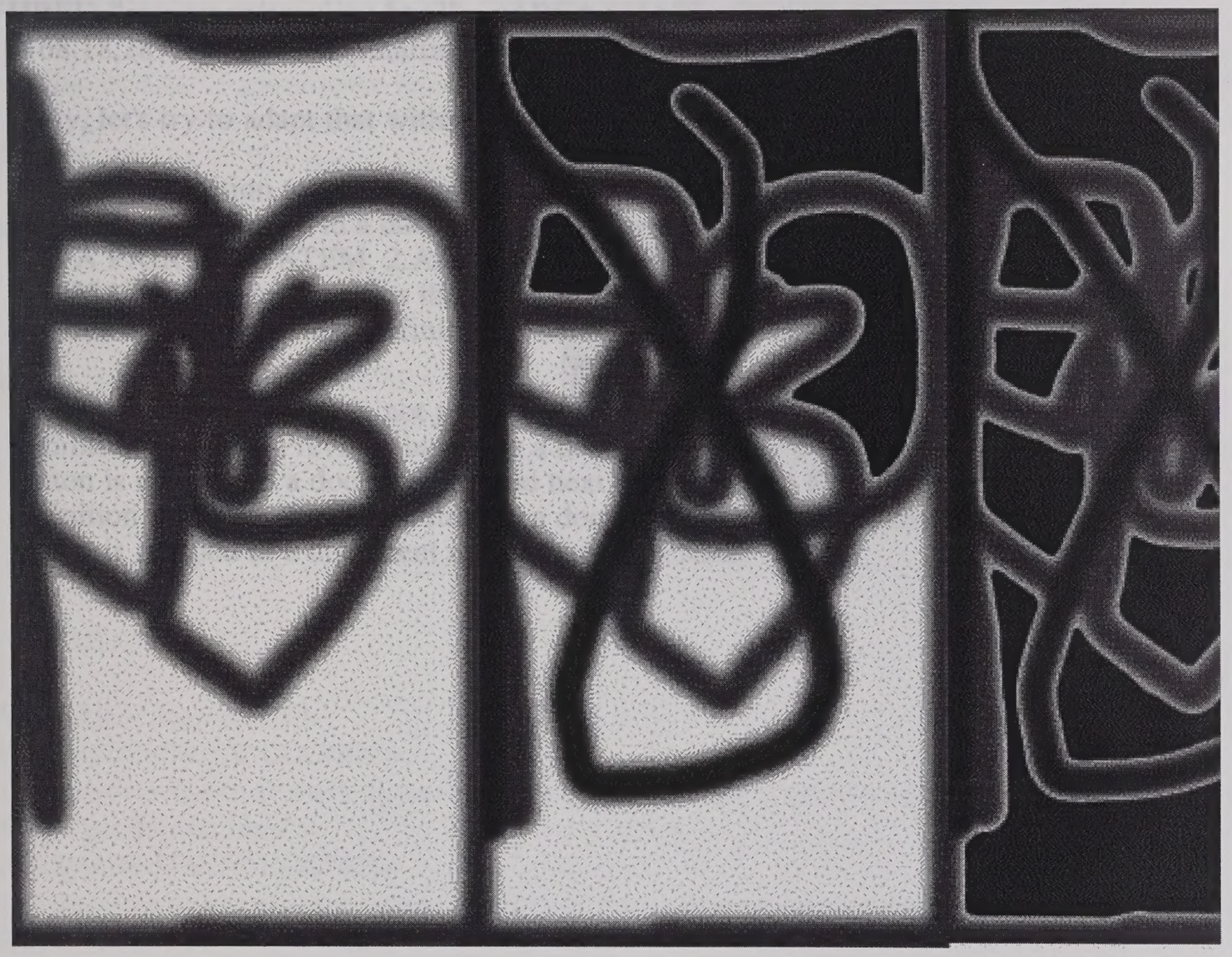


whatever.html

96.11.06

To my Home Page

TESTPAGE2



Anchor here.

From the Spyglass document:

> 4.Create a map definition.
>
> <MAP NAME="demobar"> <AREA SHAPE="RECT" COORDS= "24,18,143,41" HREF="smartmap/previous.html"> <AREA SHAPE="RECT" COORDS= "168,18,287,41" HREF="smartmap/next.html"> </MAP>
>
> This map definition maps the Previous button to a document named previous.html. The Next button is mapped to a document named next.html.

whatever.html

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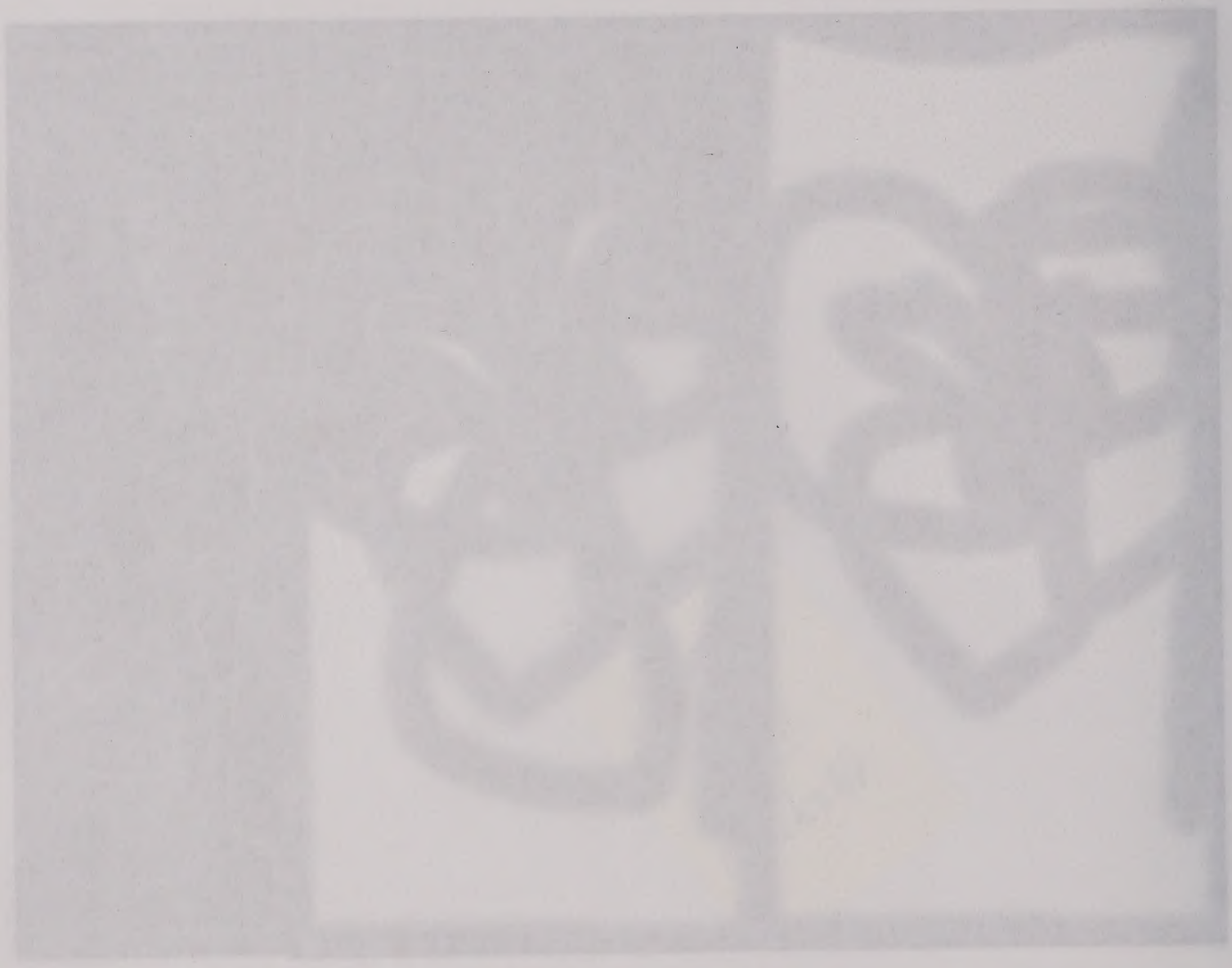

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xxxx

Let's try to adapt this.

Evidently THE MAP LINKS TO "smartmap/previous.html"

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Okay, let's try to adapt that within this file.

This map definition maps the Previous button to a document named previous.html. The Next button is mapped to a document named next.html. From the Spyglass document: IT'S A PAIRED SYSTEM. 2.Add the USEMAP parameter to the IMG element. The USEMAP parameter specifies the name of the map definition associated with the image. For this example, the map definition is named demobar. Since the map definition is in the same file, a filename is not required. 4.Create a map definition. This map definition maps the Previous button to a document named previous.html. The Next button is mapped to a document named next.html. - - - TO RESTATE IT: This map definition maps the Previous button to a document named jump1doc.html. The Next button is mapped to a document named jump2doc.html.

emerg.html.man.ADDENDA
96.12.18

THINGS FOR THE NEXT HTML EMERG. MANUAL

From the Spyglass document: IT'S A PAIRED SYSTEM.

2.Add the USEMAP parameter to the IMG element.

The USEMAP parameter specifies the name of the map definition associated with the image. For this example, the map definition is named demobar. Since the map definition is in the same file, a filename is not required.

<IMG SRC="image.gif" USEMAP="img_maps.html#demobar">

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- - - TO RESTATE IT:

<MAP NAME="mapname1">
<AREA SHAPE="RECT" COORDS=
"horiz.upperleftcorner,vert.upperleftcorner,horiz.lowerrightcorner,vert.lowerrightcorner
" HREF="jump1doc.html">
<AREA SHAPE="RECT" COORDS=
"horiz.upperleftcorner,vert.upperleftcorner,horiz.lowerrightcorner,vert.lowerrightcorner
" HREF="jump2doc.html"> </MAP>

This map definition maps the Previous button to a document named jump1doc.html. The Next button is mapped to a document named jump2doc.html.

- - - - - - -

YOU CAN SIZE A PICTURE!

- - - - -

UPPER AND LOWER DON'T MATTER INSIDE TAGS. (Except for filenames.)

Workshop in New Hyperstructure

The World Wide Web is the most successful of the hypermedia systems; others include HyperCard, MacroMind Director, FrameMaker, Microcosm, HyperWave, and many others. All are incompatible structurally,

We will experiment with the proposed OSMIC standard (Open Standard for Media InterConnection) to create hypermedia forms which are exchangeable (a possible standard for uniting and archiving these different systems), pluralistic (allowing all parties to make links of the same power which are visible from both ends) and stable (maintaining connections while evolving).

We will endeavor to design compatible mini-apps, publishing forms and visualizations using this structure.

whatever.dt
page 1
stored at: about 3:45, finished 5:56 AM on 96.12.10-11

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Dearest Darling,

These things are hard to say, and I want you to know and feel the love I say them with.

Our sex life has made me very sad for a long time. You may recall that I sometimes break into dry sobbing after our sessions. Even with no disagreements our drives and styles are not well matched. And monogamy has always made me feel imprisoned and deprived, even when the sex was abundant and highly compatible. Like many men I calculate the number of orgasms left in my life, and watch the calendar slide in misery, wondering when I will begin to make up for all the lost years.

The mood-enhancing drugs have done wonderful things in other ways, but exacerbate the sex problem, because I have to stop taking them for four or five days beforehand. Not only does that put pressure on an already suspenseful situation, but cutting off the medication makes me tense and jagged at the same time.

Three weeks ago, you got angry two consecutive times I asked for sex. (One of them was at the Hyatt, I think.) And something snapped. I thought, I can't STAND this any more. No sex is far more endurable than meager sex tensely negotiated. Let us concentrate on what is so wonderful about the relationship, and put aside what doesn't work.

Since then, a miracle has happened.

The love and tenderness between us has in a short time doubled, it has seemed. Lying with you, touching you have become a joy I've never known. Our laughter, our understanding have deepened. Everything else seems to be so much better.

Now, I want to treat you well, and I will be joyous at any chance to excite and pleasure you. But I want to stop making orgasm calculations and being miserable, and I am surprised to have found the way. This new happiness changes everything, I think.

My grandparents got along without sex, and they loved each other very very much, even as you and I. I never thought I could get along without sex. But it makes everything so much easier between us.

I love you ever so deeply. Your

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HOzone
words words words words words words words words words words '''

para. templates ----------

edent 1-
flush at 1-
indent 1-
edent 1.4-
flush at 1.4-
indent at 1.4-
edent 1.6-
flush at 1.6-
indent at 1.6-
edent 2-
flush at 2-
indent at 2-

HO d2 ----------

And any monogamous relationship, however compatible, has always made me feel imprisoned and deprived.
let's just not for a while.
crackers in a land of pastry.
multiplied

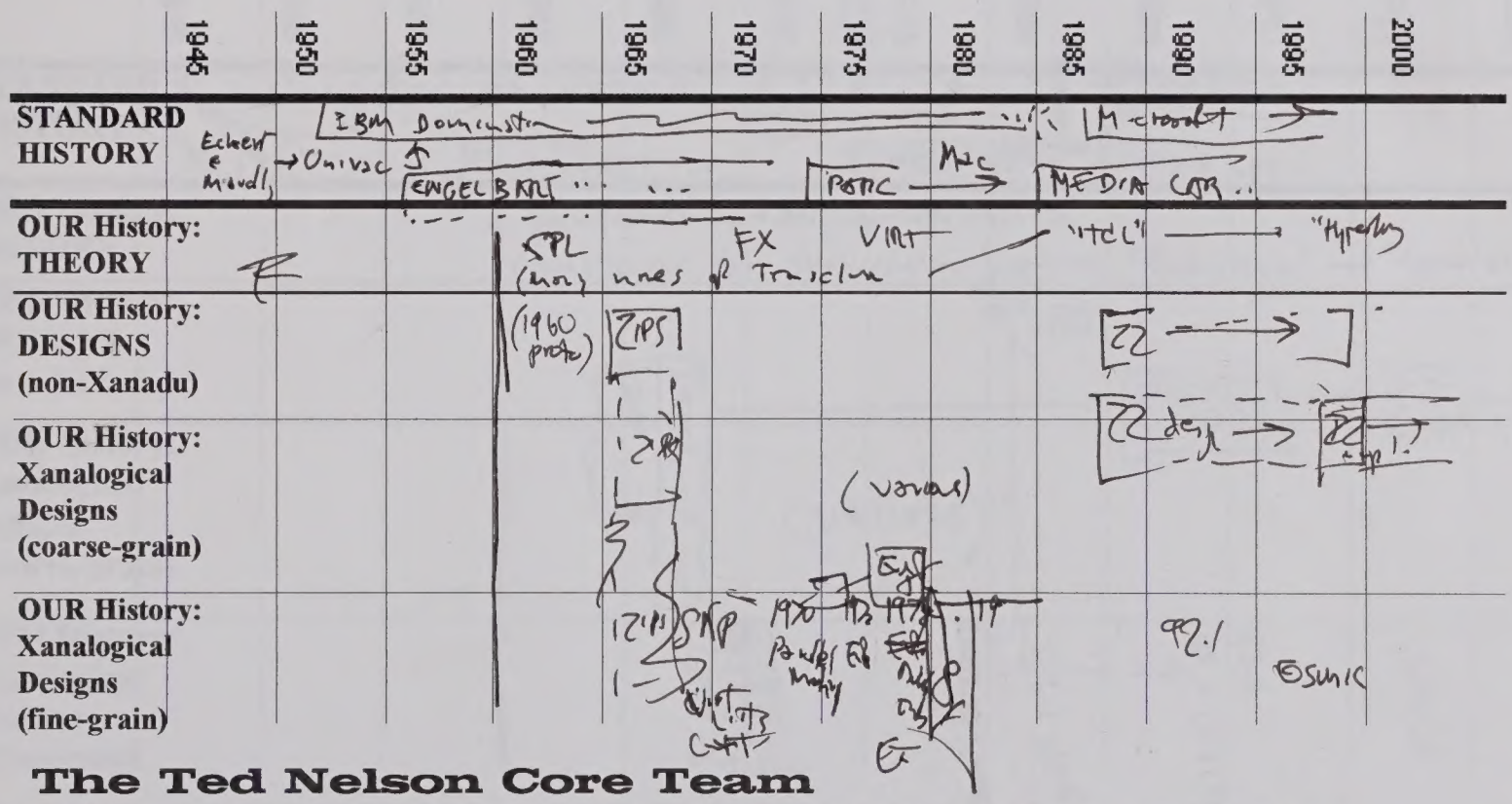
There are hundreds of religions in the computer field, but

basically there are 3 computer paradigms:

TRAD TEKKIE: Sequence & Hierarchy (~1947)	AI -- partly quackery, counsel of despair (~1949)	Intertwingularity / Transclusion Hyper-Transparadigm (TN, 1960)	PUIs (PARC User Interfaces) (~1974)

Three of them share the same tekkie outlook ("We understand your problem, now go away") and the same view of history. The third point of view is based on the nature of media, literature and film. Computer media are fundamentally no different: they are the products of human creativity and represent points of view; literature is the conglomerate of saved media; and software is a branch of movies (movies are events on a screen that affect the heart and mind of the viewer; interactive software consists of INTERACTIVE events on a screen that affect the heart and mind of the viewer; thus film technique, not computer technicality, is central).

The Xanadu(R) project always had at its center the design of new media for holding human thought and creativity, with new topologies that break away from the restrictions of paper. Our designs were intended for deep intercomparison, deep annotation, overview and continuity. We foresaw world-wide hypertext AND its problems, and believed that version management and rights management had to be central. Instead the world is stuck with the World Wide Web-- HyperCard(tm) adapted to the Internet, with flimsy one-way links. We still believe the fundamental solutions to rights management and version mangement must be based on transclusion-- which others mistake for a form of link, but we consider to be a fundamental relationship (links connect things which are DIFFERENT, transclusions connect things which are THE SAME).



The Ted Nelson Core Team

Ted Nelson, ted@xanadu.net Marlene Mallicoat, marlene@xanadu.net Andrew Pam, xanni@xanadu.net

Project Xanadu(R)

3020 Bridgeway #295, Sausalito CA 94965 Tel. 415-331-4422 Fax 415-332-0136 www.xanadu.net

CHART 11 → 12

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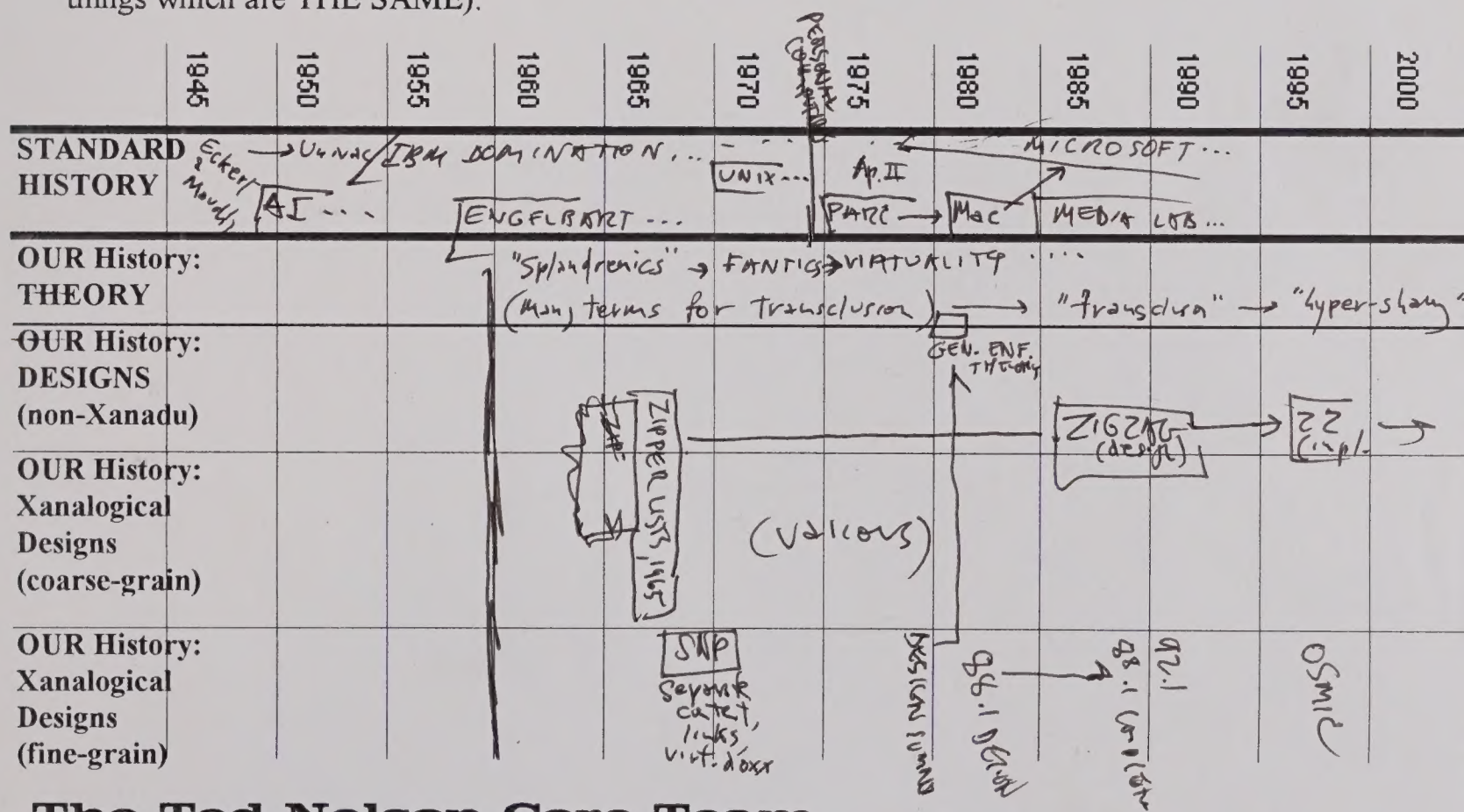

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